Sounds

Album reviews

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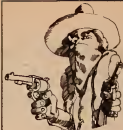

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Westerns return

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of dealer prep

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THE COMMUNICATOR

Volume X Issue 11 — Indiana University-Purdue University at Fort Wayne — November 9, 1978

Phillips gets Channel 39 board post

By KIM MARTIN

Fort Wayne's public television station, channel 39, has added Professor Gene D. Phillips, from IP-FW, to its board of directors.

From 1957 until 1973, Phillips worked for channel 2, a public broadcasting station in Boston. While there, he conducted a series of radio and television shows on various aspects of problems in education. Topics such as desegregation and ways to increase opportunities for children were dealt with in detail.

Phillips resided in England from 1964-65, where he was a visiting professor at the University of London. While there, he worked with the BBC in implementing the Sir John Newsome Report.

This report dealt with extending the school leaving age to sixteen, from a previous age of fifteen. To make the plan function, Phillips attended various meetings explaining its desirability.

According to Phillips, he hopes to gear channel 39's programming towards more locally oriented programs. He explained Ft. Wayne and surrounding areas contain vast human resources, and local talent should be exposed to the public.

Technological developments, and inventiveness within the community would provide excellent material for future programs, he added.

Phillips said local drama shows, along with artistic programs and happenings would also be a part of the programming.

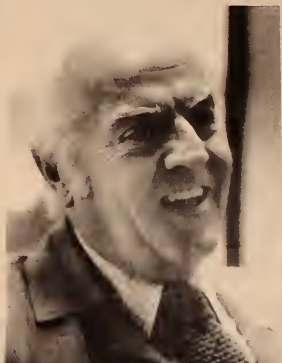
Phillips received his B.S. and M.S. degree from Butler University. He received an Educational Doctorate from Indiana University at Bloomington, and performed his post-doctorial studies at New York University and London University.

He has received such special citations as mention in Who's Who in America, the International Dictionary of Biography, and Men of Achievement.

He is a patron of the Boston, and the Ft. Wayne Museums of Fine Arts, and a member of the American and English Aesthetic Societies, the Society of Professors of Education, and the International Humanist Society, among others.

Phillips stated what channel 39 represents to him "is an opportunity to expand public enlightenment." He sees a chance to expose elements of progress in the culture, such as new developments in the arts and sciences, technology, and ethical issues confronting society.

In accepting the assignment, Phillips joins twenty-two other Fort Wayne residents on the board.



Dr. Gene D. Phillips, a professor of Education was recently appointed to Channel 39 board of directors. Phillips, who has worked for public television station WGBH in Boston and the BBC in London. (Photo by Sarah Mensch)

Chancellor search narrows

Professor Raymond Pippert, chairman of the chancellor search and screen committee, said Tuesday that the committee hopes to begin campus interviews of candidates soon in order to be finished before final exam week.

The list of potential candidates has been reduced from 90 to about ten to twelve which the committee hopes to further reduce to five or six candidates who will be invited to the campus for open interviews. Pippert said he could not release names of any candidates at this time.

He said the committee is "just about at the stage of setting up interviews." He added that the committee will be requesting additional information from at least one candidate.

The committee is expected to narrow the field to five or six candidates early next week, said pippert.

The search for a new chancellor began last spring after Chancellor Donald Schwartz resigned to take the top position at the University of Colorado, Colorado Springs. When the Indiana University and Purdue University apparently failed to agree on any of the candidates which the committee recommended the search was reopened. The committee has been working on a new list of candidates since August.

Gravel lot paving planned

According to James Thatcher, Vice Chancellor for Financial Affairs, the paving of the gravel B parking lot located near the river, should take place in early spring.

Thatcher stated that plans for paving the parking lot were submitted last spring, but because of the poor weather conditions, work could not begin at that time.

The idea of paving the lot was submitted by the Parking Committee, which is made up of students and faculty.

Landscaping will play a major part of the plan to pave the lot, Thatcher added. Because of the location of the lot, steps will be taken to prevent it from becoming another "slab of pavement," he said.

The cost of paving the parking lot is not known at this time, and bidding for the lot will begin in spring.

Trustees ok new building

By MICHAEL BEHR

Contracts totaling $1.9 million were approved Saturday by the Indiana University Board of Trustees for the construction of a classroom and office building on the I.U. Kokomo campus. The trustees November meeting was held here in the Walb Memorial Union.

The board also authorized the purchase of 10.5 acres of land adjacent to the I.U. Southeast campus in New Albany. The board approved the allocation of $60,000 for the purchase of the land.

With this land addition, the New Albany campus will be joined with land nearby which will be used for future expansion.

Earlier Saturday morning the board held committee meetings with students, faculty and administrators for the purpose of discussing local campus issues.

During the Student Affairs committee meeting the board heard from student government people who offered suggestions for improved communications between IPFW and the parent campus.

Student body president Don Guffey suggested that one university, either Indiana or Purdue, assume the responsibility of administering this campus. Guffey stated that it might be advantageous if administrators on this campus reported to only one president and one board of trustees. He said that perhaps IPFW could attract good faculty members and administrators if the system wide university decision-making was simplified. Trustee response to this suggestion seemed unfavorable.

Both Guffey and Dean of Student Services John Ulmer proposed that more effort be made to keep I.U. and Purdue students fee rates identical on this campus. Presently, Purdue resident student fees are fifty cents higher than I.U. fees. Ulmer emphasized that it is difficult to explain to students why an I.U. sturdent pays less than a Purdue student for the same class.

Guffey also asked the board to consider meeting together here with the Purdue board, at some future date, to discuss ideas for university improvement.

Vincent Price

Not just an ugly face

By JANET HUNTER

Vincent Price has worked for Howard Hughes, played opposite Helen Hayes, and recently appeared in "The Love Boat" - all part of his career which has spanned 44 years, 105 movies and over 5,000 television shows.

During Mr. Price's recent visit to Fort Wayne, he held an informal question and answer session for drama students. He was in town to appear in "Diversions and Delights" in the role of Oscar Wilde, which he enjoys because of Wilde's incredible wit. "He used to attend parties and rattle off witty remarks for four hours at a time," said Price.

Price originally wanted to be an art historian, receiving his degree from Yale. He went to London to attend graduate school. While there, he became fascinated with the theatre and first appeared on stage at the Gate Theatre. When he appeared there in "Victoria Regina," a producer, Gilbert Miller, saw the play and decided that it was the perfect vehicle for Helen Hayes. He took it to Broadway with Price playing opposite Helen Hayes.

Price prefers movies to television. There is much more craftmanship and greater care and time are taken on movies. The "Love Boat" show, on which he recently appeared, was filmed in six days. A movie that would last only half an hour longer would take two or three months to make.

"Laura" was his favorite movie. "It was the best movie all around," he said. "It was so well made, a masterpiece. There was an underlying feeling of evil that was difficult to project, but we did it. The music was magnificent. Everything worked together."

He was under contract to Howard Hughes for three years and one of the movies he made for Hughes was "His Kind of Woman." Price recalls, "Howard liked the hammy actor that I played in the film and later decided he wanted to change the end of the movie. He called back the cast and redid the last scene."

"The scene showed an open boat filled with people. We are just leaving the beach but instead of floating, the boat gradually becomes submerged until my character, who is standing, has only his head above the water. Howard wrote the new line he wanted me to say. So, just before I am covered with water, I say, 'For heaven's sake, stop mumbling and abandon ship.' Then they come walking up out of the water. This whimsical ending cost him $100,000."

Over the years Price has worked with some very fascinating people. The two actors admired most were Ronald Coleman and Cary Grant. "They were both marvelous to work with. There are two ways to enjoy an actor; their acting or their company. With these two, I enjoyed both qualities."

One student asked if he had gone into acting because he was concerned with acting or because he wanted to make it "big." Price replied, "Few people who go into movies ever make it on one movie. Even the sex symbols need to learn the craft to stay in acting. Marilyn Monroe started with just walk-on roles and worked hard to learn how to act. Elizabeth Taylor is another one whose beauty got her in movies, but she had to learn her craft to stay in them."

Price said he did not feel stereotyped by being in horror movies because, while appearing in them, he also made about 900 TV shows and did a lecture tour on art. "Besides," he added, "Horror movies are great entertainment, great escape. Many marriages may have gotten started at horror movies. A boy and a girl go to the movie, she gets scared and grabs hold of him, he likes it, and they're off."

Another student asked Price whether he thought movies or television was the best starting place for a beginning actor. He answered, "Neither. Radio is the best training ground for actors. On radio the actor's voice must present a picture to the mind of the listener. TV shows everything, so the actor doesn't have to work so hard, but on radio the voice and the timing are essential. TV is not a good training ground for actors anyway because the shows are made so rapidly that it is sloppy. The actor doesn't have time to think of what he is doing."

Students were curious to know how it felt to be up on the stage alone, knowing you had to entertain that audience for two hours, as in his current Oscar Wilde show. He said the main problem is vitality. "It is physically exhausting. It takes tremendous self discipline. I don't eat much and take good care of myself. The audience reaction is my cue for timing. That changes from performance to performance. But above all it takes a lot of vitality to transmit to an audience, a certain amount of force."

"Orson Welles and I were on a talk show the other night," he said. "And we were talking about the one characteristic that epitomized the successful actor and we both came up with the same word. Survival."

Administrators divided on part time activity fee

By MARTI L. WRIGHT

Strong resistance to the part time student activities fee has been expressed by a number of administration officials, the IPFW student senate learned in their meeting Monday night.

Sen. Greg Marcus, head of the appropriations committee, told fellow senators that the chief complaint of administrators is that part time students are still eligible to participate in eighty percent of all activities.

These opinions were expressed last week at a meeting between senators and administration officials, including acting chancellor Dwight Henderson, Marcus said. He added that while officials were divided in their opinions, this factor would have a strong influence on the eventual acceptance or rejection of the fee.

The senate took no action on the matter Monday night. The establishment of the reduced fee for part time students was suggested originally by Rick Ritter, who has since resigned from the senate, but a large number of other student senators still favor the proposal.

The senate also heard a report from student body president Don Gulfey on the meeting with the IU Board of Trustees on campus last Saturday.

Despite the fact that little of a specific nature was accomplished, Guffey said, the meeting was a success in that the trustees were impressed with the senate's presentation and were generally pleased with the meeting.

Guffey also reported that he is seeking to establish a system whereby President John Ryan would visit the IPFW campus periodically.

The student body president said that he felt the visit should be at least annual, and possibly more often if necessary.

In these meetings, Ryan could meet with individuals and organizations who had suggestions, problems or complaints. Guffey said he would continue to investigate the possibility of such a plan.

In other action, the senate:

—Heard that the faculty senate had approved the anti-smoking resolution, except for the provision that students report violations.

—Approved the constitution of the Plato Club, which will write and use programs of the Plato computer system.

—Sent back to committee for further study the constitution of Res Publica, a political science club, because they felt the $25 starting fee might be used for partisan politics.

—Approved the expenditure of funds to acquire a subscription to the Indiana Daily Student.

—Approved the seating of a new senator, Mark Haney, reducing to one the number of vacancies in the senate.

The senate also filled several vacancies on its committees by approving a list submitted by Sen. Kyle Marquart, head of the internal affairs committee.

The appointees are Steve Schultz, Athletic Advisory Committee; Michele Peters, Student Advisory Committee; Caroline Ferraro, Chancellor's advisory Committee; Sally Plotts, Campus Appeals Board; Betsy Burrell, Student Advisory Committee for Food Services and the IPFW Student Newspaper Board, and Don Guffey, Joint Senate Student Affairs Committee and the Calendar Arbitration Committee.

This is a picture of three hogs. It was taken by our photo editor, Larry McFadden. It doesn't have anything to do with anything in the news—at least we assume it doesn't. We are displaying it because this is the type of thing we want all you amateur photographers to submit for our running photo contest. Not hogs, of course. Pictures. If you have a favorite photo that you are proud of, why not submit it to The Communicator, and let us print it. We will if we happen to like it and space permits. Decisions on winning contest photos—which will be the ones published—will be based on clarity, composition and subject matter. As to the latter, you can do better than hogs, can't you?

EDITORIAL

Daring leadership vs. reaction politics

Politicians cannot accomplish anything unless they get themselves elected. That has always been the case. But this method of determining and reacting to the demands of the people may have its bad effects.

Certainly this "reaction method" is theory of representative government. But it should not exist without another type, that of daring political leadership.

In the fourth district congressional race we witnessed attempts at both methods. One stressed what the people want. The other, what the people should want.

The fourth district has always, at least recently, been a place where congressional candidates charged one another with being out of touch with the desires of the people. Candidates hoping to defeat former congressman J. Edward Roush always charged him with being too liberal for this district. That charge had little practical effect on voters until, in 1976, Dan Quayle came along, chose that approach, worked hard and defeated Roush.

Although the campaign method of conforming closely to voter opinion, if pursued well may result in election to office it may not be the best way to elect a candidate in certain times. We are in such a time.

The Quayle-Walda campaign showed little imagination. It was reaction politics. Quayle's victory speech Tuesday night was further evidence of this. He listed the three things that the voters wanted · less taxes, less government and less spending Apparently Quayle feels he is the manifestation of these fourth district desires. But who is the manifestation of the desires of all of the people who did not vote? We're coming back to the other part of representative government—daring leadership.

Candidates need to spend more time educating people about the issues facing the nation. They need to identify problems and develop plans for attacking these problems. Both candidates identified the problem of our inflationary economy and presented some ideas for an attack. But it was only Walda who seemed to have some sensitivity to the social problems that people face. These problems are not as evident in this part of the country. But the United States Congress is a national body and its representatives should have a broader outlook than comparatively mere fourth district concerns.

Simply stated, there are some issues whose cost cannot be figured in dollars. But it was unfortunate to see a congressional campaign that emphasized only dollars.

Walda mentioned other areas which he felt were important, not only for this district but for the nation as a whole. Perhaps if his campaign had been better financed he could spend some money educating voters. His campaign might have inspired more people and produced a greater voter turnout.

After all, majority participation is one of the ideals of representative government. But in order for the majority of people to become involved they need to be informed and led. This will require honest, imaginative and hard working candidates from both parties. Conversely. we must develop these qualities within ourselves. Neither group can develop alone. A nation and its political health travel together.

THE COMMUNICATOR

Est 1969

John P Logan Publisher
Michael J Behr Editor
Jamie Thompson Entertainment Editor
Steve Riegel Copy Editor
Larry McFadden Photo Editor

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Opinion expressed in the Indiana Purdue Communicator is that of the writer, or in the case of unsigned editorials, that of the editorial board of the newspaper and is not to be construed as representing that of the university administration the faculty, or the student body

The editorial offices of the Indiana Purdue Communicator and the business offices of Indiana Purdue Student Newspapers, Inc. are located in Room 215 of the Student Union, Indiana Purdue University Fort Wayne Campus, 2101 Coliseum Blvd East Fort Wayne Indiana 46805

The Communicator welcomes letters to the Editor All letters should be short and to the point The editorial board reserves the right to edit all letters and to not print those which they feel are objectionable The writer's name address and phone number should be included on the letter but only the name will be printed Names will be withheld upon request by the writer. All letters must be typed double spaced, and on one side only Deadlines for letters is the Friday before the week of publication

Realogue

Theophobia: No Jesus songs

By LARRY KRAMER

Theophobia is the fear of God. Not the biblical "fear of the Lord," which really is not meant to be fear in the modern sense but more of an admiring reverential awe. Theophobia, like other phobias, is an emotional problem. A theophobic person is emotionally allergic to anything religious

It admits of degrees. Not long ago a church singing group was scheduled to perform at a nonreligious event on a state university campus not far from here. When the event was in the planning stage one of the committee members asked, "They won't be singing anything religious, will they?" The question was not, "Do they sound right for what we want?" or, "Do they sing well?" The questioner was a theophobe. Not a severe theophobe but a theophobe. Severe theophobes get noticeably hostile at the mention of anything religious. This person was just a little uneasy.

What causes theophobia? The causes do not seem to be genetic or otherwise organic. The condition develops when people are treated in certain ways. In order to induce theophobia in some of your more impressionable friends, here is what you would have to do.

(1) Use God and religion as a way of controlling them. Say things like, "God will punish you if you don't do what I say." Some people might see through this. If they do, never mind. Just say they "lost their fatih".

(2) Express religious truth in the floweriest way you can. Avoid plain English. Go on about "the ineffable sweetness of the beautific vision" or say, "The Lord told me to" do this or that, as if you had your own hotline to heaven. This tends to leave the average victim feeling vaguely stupid or "out of it" before he dozes off. Most people don't enjoy feeling stupid, excluded or bored, much less all three. The idea is to get them to associate religion with discomfort.

(3) Blame all disasters —even those obviously resulting from human error—on God. "It was God's will that your cocker spaniel fell into the meat grinder." This not only lets the spaniel-sitter off the hook (like an insurance company invoking the "act of God" clause), it leaves the bereft pet-lover preoccupied with the perverseness of a God who evidently has it in for lovable furry creatures. Don't give the (human) victim a chance to work through his grief or he might come to sense the reality of the situation. The disaster was not God's fault unless God is expected to violate the order of creation and intervene constantly so that we would all be robots, unaccountable for our own actions or inaction.

Your victim, if left alone, might even come to see some greater good coming out of the present evil—a design for safer meat grinders, for instance. So be sure to press your explanation before it could be understood and accepted as good.

(4) Give the clear impression that sex is basically evil and that God only tolerates it in order to get more citizens for His Kingdom. Let it be known that a truly devout person would never dare to regard sexuality as a highly enjoyable aspect of a human nature that comes all of a piece from the Creator. Be sure to point out a few cheerless examples of "godly" people who hate sex. Alienation is almost guaranteed, since most of us come from a long line of sexual people.

(5) If you are a believer, be sure to send the kids to church while staying home yourself. This makes it clear to them that religion is

(Continued on page 6)

Senate wronged

To The Editor:

All elected officials are under continual public scrutiny; the Students' Government of this campus is no exception. During the past few weeks this practice, I believe, has been taken a bit to far. Knowledgeable accusations and comments are well and good, even very needed, but when the fictitious formation of divisions in the Senate (Editorial, Communicator 10-19-78) start appearing in someone's mind and then in print, the Students' Government is being misrepresented.

Only a few options for recourse against this outright scuttlebutt are open: news releases, letters to the editor and a column. Then at least, information that Students' Government feels is news worthy, and not anyone else's perception, would hopefully end up in print. The time has arrived that Students' Government must represent itself in order to insure the information going out to its constituents is correct and complete.

I wish to make a proposal that the Students' Government have a column, in which opinions and news releases are printed in the Communicator. I feel that this is not an unreasonable request, and I am expecting full cooperation from both the publisher and the editor of the Communicator. However, if this simple desire cannot be met, and thus forcing Students' Government to use the letters to the editor route, this will present no problem either, for the public needs and has to be properly and correctly informed.

Donald J. Guffey
Student Body President

Letter to the Editor

Sentimental ashtray stolen

To the Editor:

On Monday, October 16, 1978, someone apparently walked out of my office (Kettler 252) with a white ceramic ashtray trimmed with blue, red and yellow flowers. Since the ashtray was a gift from a special friend and is from Spain, it has both sentimental and aesthetic value for me. Needless to say, I am very anxious to have it returned.

If anyone has my ashtray, please get it back to me; if you know who has it, please encourage the person to return it. I have no desire to accuse or punish—I simply want back something that is very important to me.

Brenda Logan
Associate Faculty

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campus calendar

THURSDAY 9
Math, English and Reading Placement Test, Walb Ballroam, 5:30 p.m.
IP Wamen's Club, November Caffee, 7:30 p.m., Hastess: Nancy Grate
Recruiting: Indiana Bank and Trust
Inter Varsity Christian Fellawship, Walb, 10:30 a.m.
SUBOG Plant Sale, Fireside Launge, Walb, all day

FRIDAY 10
Final sign-up date for Nav. 18 Math, Reading and English placement test
Recruiting: Armour Dial, Ft. Wayne National Bank
Bagart Film Festival, time and place to be annaunced
SUBOG Plant Sale, Fireside Launge, Walb, all day
SUBOG Square Dance, 8 p.m., Walb Ballraam
Purdue Faatball film shawing, Club Olympia, naan

SATURDAY 11
Indiana-Purdue Reparts an WGL Radia, 7:15 a.m.
Indiana Faatball vs. Iawa
Purdue Faatball at Wiscansin
Bagart Film Festival, time and place ta be announced

SUNDAY 12
Indiana-Purdue Reparts! an WANE TV at 6:30 a.m. and an Citizens Cable at 5 p.m.

MONDAY 13
Sac-Anthra Farum, Prof. Sushil Usman - Topic related to recent research in India, noon, Walb 110
Purdue Basketball vs. USSR Natianals
Inter Varsity Christian Fellawship meeting, 12:15 p.m., Neff 147
IPFW Chair Cancert, Neff 101, 8 p.m.
Friends of IPFW "Money Management Seminar" Walb 222, 9:30 a.m.

TUESDAY 14
IU Football film showing, Summit Club, naan
Black History in Perspective film series, Member af the Wedding, 7 p.m., Old Fart YMCA
Overhead Transparency Seminar, LRC, Helmke B-35, 12:30 p.m.
Music of the British Isles and the U.S., Kettler 146, 7:30 p.m.

WEDNESDAY 15
Business Alumni Reception, 4-6 p.m., Chamber af Cammerce
Overhead Transparency Seminar, LRC, Helmke B-35, 3:30 p.m.

THURSDAY 16
College Level Examination Program, General and Subject Tests - Test & Eval. Ser.
Inter-Varsity Christian Fellawship Meeting, Walb 10:30 a.m.

FRIDAY 17
PIT Theatre Presents: One Acts, 8 p.m.
Amahl and the Night Visitars, apera by Menatti, Walb Ballraam, 8 p.m.
Last Day ta Withdraw Fram Classes
Purdue Glee Club, Embassy Theatre

FACULTY NOTES

Professar Arthur Finca, professar of mathematics educatian gave a talk at the annual meeting of the Indiana Council af Teachers of Mathematics an September 30. Professar Finca was elected Secretary af the State Council.

Professar af Bialagical Sciences, Sheldan F. Gattlieb has published a paper: "Isasmutic and Isatanic Are Nat the Same." The paper was published in the American Bialagy Teacher, Valume 40, Na. 5, May, 1978, pages 321-323.

Department Chairman of Manufacturing Technalagy and Professar of Mechanical Engineering Technalagy, Dr. Warren Warthley, presented infarmatian: "Patterns in Engineers' Cauncil for Prafessianal Develapment Accredited Manufacturing Engineering Technalagy Programs, 1978" ta the Society af Manufacturing Engineers Educatian Farum in Philadelphia.

Campus Calendar is sponsored by Indiana University-Purdue University at Fort Wayne for the use of all officially recognized university and student organizations. Items to be included in the Campus Calendar must be submitted to the Office of University Relations, Rm 118, Kettler Hall by 3 p.m. on the Thursday immediately preceding publication.

CUB REPORTER'S CORNER

Solar energy talk set

Monday, November 13, Mark Grahm, a representative from Solar-Crete, a local company which specializes in solar energy resources and construction, will speak in room 223 from 12:15-1:30 p.m. in Neff Hall.

The representative will be speaking on varius aspects of the construction related fields, using solar energy as a base for discussion.

Class schedules Nov 13

The new Spring Class Schedules will be made available to students Monday, November 13. Students may pick up copies of the schedule in the Registrar's office, room 107 in Kettler Hall.

Foll registration will be held November 28 through December 7.

Class Council forming

The 1979 Graduating Class Council, a student organization sponsored by the Alumni Office, is currently being organized.

The Class Council plans events each year for the graduating class, culminating with the annual Commencement ceremony in May.

Any student graduating this academic year who is interested in becoming a member of the council may contact the Alumni Office for farther information. The Alumni Office is located in the Union Building, room 235.

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Robot fever hits Herbie

By STEVE RIEGEL

The last few years have seen a dramatic rise in the popularity of certain jazz musicians among younger listeners. People like Chick Corea, John McLaughlin, Herbie Hancock, Maynard Ferguson, and Stanley Clarke have been attracting large new audiences by fusing their styles with rock and pop. Because of this, a popular misconception has developed concerning the nature of jazz. The music that many young people now think of as jazz is actually some sort of commercial hybrid.

Jazz rock, funk jazz, or FM soul, as the genre is variously referred to, is not necessarily a bad idea in itself and has actually produced some interesting music. But it seems a waste when talented musicians limit themselves 'to the demands of popular taste, as Herbie Hancock has done on his latest album, "Sunlight."

Theoretically, a blend of the elements of rock and jazz could be quite successful because they both draw their power from the same forces of spontaneous creativity. But too often the music is reduced to a formula, and any truly imaginative quality is buried in the impulse to dress it up with electronic trickery. The result is that much jazz rock is not so much a synthesis of forms as it is a marriage of music and technology.

Herbie carries this penchant for mechanization to new heights on "Sunlight". Besides a truckload of electronic keyboard equipment, he uses a new device called the Sennheiser Vocoder VSM 201. This "instrument" synthesizes vocals, using Herbie's voice as a pattern. He sings into it, but the sounds it produces come from somewhere else.

Another technological game Herbie plays is to pump up the sound of the regular instruments by playing them through his synthesizers. In this way he makes two trumpets and trombones sound like a whole section. He also manufactures the sounds of strings and woodwinds by electronic manipulation.

With the aid of science Herbie makes the musicians on the album, including Harvey Mason, Wah Wah Watson, Tony Williams, and Benny Maupin, almost superfluous. They are competent musicians but the music they play is little more exciting than if they had been replaced by a giant rhythm machine. The album is dehumanized and its effect seems computer crafted.

Herbie's songs are not much help either. They are mere manipulations of form and are nearly void of creativity. The idea seems to have been to build a frame from which he and the band could improvise. But the overriding sterility of the system doesn't allow any creative thread to develop.

The album opens with "I Thought It Was You," a light, disco tune that highlights Herbie's "singing." Despite the novelty of the technique, the tune itself is almost as bland as the Bee Gees. The title tune offers the potential for excitement, but once again the technology gets in the way. It is a rousing, formula funk arrangement that could have been fun with a real vocalist.

The only song on the album which allows a measure of true musicianship to surface is the last one, "Good Question." The song is propelled by the intense bass work of Jaco Pastorius and the drums of Tony Williams. Herbie also loosens up a little here and plays an inspired piano solo that is brilliantly haunting even without the synthesized decoration that almost obscures it. Mercifully, he doesn't sing on this one.

It is sad that the album is so full of fluff because Herbie is really an excellent piano player. It seems that he is just playing around here. In a recent interview, Herbie claimed that he does this sort of thing because he likes it and not because of the money. He also said that he thinks the music should be judged on its own merit and that the electronics do not dehumanize it.

Herbie may have had a good time doing the album, but it is not much fun for someone looking for real jazz. Anyone interested in hearing what Herbie can really do should check out his work with the V.S.O.P. Quintet or the Miles Davis Quintet. The only possible merit of "Sunlight" is that it might lead a new listener to something better, but this album is an exploitation of talent and a cheap way out.

Talking Heads building

By KARIN BUSCHER

Talking Heads recently released their second album, entitled "More Songs About Buildings and Food," in which the group resembles rebellious singing astronauts from Russia. Seriously speaking, the intense, space-oriented, new wave album has brought news and sales to the recording industry. Brian Eno creatively produced the album with maximum clarity.

The cuts on this album are delightfully bizarre. Electronics make up a big portion of this album and the lyrics are extremely abstract. The vocals are freaked out but the music substantiates the weirdness.

One cut, "Thank You for Sending Me an Angel," is devoted to shrill and low vocals with a fast steady beat. The main theme is,

"Ew you can't walk like me talk like me, tell me what you see."

"The Good Thing" is about "me" and "my mind," and whoever makes the changes: "Strange lines hit between me and the good thing." It is a haunting melody that sounds much like galactic angels singing in a choir. The effect of the music is directed toward developing a mood of jumpy prickly reactions, which stem from guitar lyrics that pluck away at your common sense. The drums and bass are a definite asset to the band, giving the listener a basic understanding and a sense of time.

The only group that could come close to these demanding space electronic engineers in sound equivalency could be White Witch, a group moderately popular four years ago. Parts of the album sound somewhat like the Doors, when the Heads slow down enough.

Side two is equal to side one. "For Artists Only" starts out with quiet bell-like sounds and builds up to a "let's go," in which the Talking Heads proceed to take you on their weird musical trip. The refrain is, "I don't have to prove that I am creative." — and they don't. Their diverse musical abilities say it all.

The most dynamic cut on the album is "Take Me to the River," an old Al Greene song which contains precise usage of bass and electronic keyboards. This is a cut you can understand the whole way through and enjoy hearing. It is done superbly.

If you're looking for an album to test the high and low frequencies of your system, or something totally new, "More Songs About Buildings and Food" is for you.

Fierce hillbillies rock

By KARIN BUSCHER

George Thorogood, with his band the Destroyers, is a bar entertainer who rocks with old time Bo Diddley and Hank Williams styled cuts, selling records not by originality or by what he pretends to be, but by what he is.

Thorogood and the Destroyers refuse to give in to popularity. They have no manager, and no stage or light crews. They have only themselves. They want to be individuals and do what they want, which is all they need. They are described as "fiercely independent," and project the image of streetwise hillbillies who will play other people's songs until they are 90. They are below or above, whichever it may be, record reviews, criticisms, promotional devices and anything else related to the "popular crowd."

Thorogood is not a songwriter, but is a performer, although he is a very reluctant star.

The reluctant star knows where he stands. Thorogood's new album, "Move It On Over," is an unpretentious look at rock. Composed of rhythm and blues with country and western influences, the songs on this album are simple yet they rock and roll with such clarity it is hard to contain your foot stomping. The attitude is, if it's not fun, don't do it.

The Destroyers do not overproduce, they oversimplify. Bo Diddley's "Who Do You Love" and Hank Williams' "Move It On Over" demand attention. But George's slide guitar on "Baby Please Set a Date" makes one appreciate this old, rough style of rock. It is refreshing to hear someone playing rock and roll for its own sake without regard to what the AM radio is pushing.

This album is often reminiscent of early Stones material. "I'm Just Your Good Thing" is tough, and very much like old Jagger-type tunes.

Thorogood's version of Johnny Cash's "Cocaine Blues" is very appropriate for this album, and probably the best jam on it. Streetwise and countrified at the same time, it makes all other cocaine songs sound ridiculously serious. The down home playing style of the Destroyers adds an essence to the song that relates to people, never above anyone's head.

"Move It On Over" has something for anyone who enjoys country and western, rhythm and blues, or just plain down home rock and roll.

arts AT A GLANCE

Greenery sale

SUBOG will sponsor its annual plant sale all day Nov. 9 and 10 in the Walb Memorial Union.

Square dance

The first SUBOG Barnyard Boogie and Hayseed Stomp will be held Nov. 10 in the Walb Memorial Union. The square dance begins at 8 p.m. and music will be provided by "justus iii."

Tyler art show

The drawings of Doug Tyler from St. Marys College will be on display in the Art School auditorium, 1026 West Berry, from Nov. 8 to Dec. 1.

Picnic wraps up

The Civic production of "Picnic" will continue through Nov. 11 with Tuesday, Wednesday, and Thursday performances at 7:30 and Friday and Saturday performances at 8:30 at the Performing Arts Center.

Wilder returns

"The Matchmaker," an uproarious comedy written by Thorton Wilder, will be presented Nov. 17, 18, 19 and Nov. 24, 25 and 26. Curtain time is 8 p.m. The Nov. 17 performance will feature an opening night dinner-theatre party. Dinner is at 6:30 p.m. Tickets are $8.00 for adults and $6.50 for students and senior citizens for the combined dinner and show.

Suspense film

"The Third Man," a riveting suspense film, will be shown Saturday Nov. 11 at 8 p.m. in the Unitarin church hall on Old Mill road by The Cinema Center. Admission is $2.00 for adults and $1.00 for senior citizens and children under 12.

Rush in Indy

RUSH with special guest will appear in concert at Market Square Arena on Thursday, November 30th, at 8:00 p.m. Advance tickets are $6.50 and are on sale now at Market Square Arena Box Office, Ross & Babcock, Ross & Young, all Indianapolis L.S. Ayres stores, Karma's, Obidiah's, The Strand, Wonderwall, Second Time Around. Tickets will be $7.50 day of show.

Square dance planned

The Delta Sigma Pi fraternity will be sponsoring a square dance Saturday November 18, from 6 p.m.-12 a.m. at The Oaks in New Haven.

The cost will be $5.00 per person, or $10.000 a couple, which will include all the food and beer you can eat.

Tickets for the square dance are available at the Sweet Shoppe.

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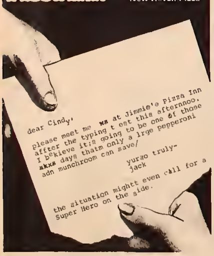

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Fort Wayne Film Guide

HOLIDAY AT NORTHCREST 484-2223
HELD OVER Mon. thru Thur. 7:30-9:30 Fri.-Sat.-Sun. 1:30-3:30-5:30-7:30-9:30 — WHO IS KILLING THE GREAT CHEFS OF EUROPE? (PG)
STARTS FRI. Mon. thru Thur. 7:30-9:30 Fri.-Sat.-Sun. 1:30-3:30-5:30-7:30-9:30 — Tim Conway They Went That-A-Way & That-A-Way (PG)

GEORGETOWN 6300 EAST STATE 749-4061
HELD OVER Mon. thru Fri. 7:15-9:30 Sat. & Sun. 2:00-4:30-7:15-9:30 — GREGORY PECK LAURENCE OLIVIER THE BOYS FROM BRAZIL (R)
STARTS FRIDAY Mon. thru Fri. 7:30-9:30 Sat. & Sun. 1:30-3:30-5:30-7:30-9:30 — Up in Smoke (R)

QUIMBY VILLAGE 1808 BLUFFTON RD. 747-6912
HELD OVER Mon. thru Fri. 7:30-9:30 Sat. & Sun. 1:30-3:30-5:30-7:30-9:30 — TAKE ALL OF ME (R)
HELD OVER Mon. thru Fri. 7:15-9:30 Sat. & Sun. 2:00-4:30-7:15-9:30 — A WEDDING (PG)

GATEWAY 2735 GOSHEN RD. 483-3443
HELD OVER Mon. thru Fri. 7:30-9:30 Sat. & Sun. 1:30-3:30-5:30-7:30-9:30 — NATIONAL LAMPOON'S ANIMAL HOUSE (R)
HELD OVER Mon. thru Fri. 7:30-9:15 Sat. & Sun. 2:00-4:30-7:00-9:15 — GREGORY PECK LAURENCE OLIVIER THE BOYS FROM BRAZIL (R)
HELD OVER Mon. thru Fri. 7:45-9:45 Sat. & Sun. 1:45-3:45-5:45-7:45-9:45 — TAKE ALL OF ME (R)

CINEMA 27 HANNA & U.S. 27 S. 447-4032
HELD OVER Mon. thru Fri. 7:15-9:30 Sat. & Sun. 1:00-3:10-5:15-7:30-9:30 — Midnight Express (R)

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NORTHWOOD 485-9653 STELLHORN & MAPLECREST ROADS
AND WXKE PRESENTS MIDNITE MOVIE MADNESS! ALL SEATS - $2.50
CINEMA I — MONTY PYTHON'S JABBERWOCKY
CINEMA II — THE ROCKY HORROR PICTURE SHOW

NORTHWOOD 485-9653 STELLHORN & MAPLECREST ROADS
It was the Deltas against the rules.. NATIONAL LAMPOON'S ANIMAL HOUSE (R) Sat & Sun 1:30-3:30-5:30-7:30-9:30 Weekdays 7:30-9:30
The Mouse and His Child Sat. & Sun. 2:00-3:50-5:40
ACADEMY AWARD WINNER Simone Signoret MADAME ROSA 7:45-9:45

GLENBROOK CTR. 482-5133 U.S. 27 AND U.S. 30 BYPASS
★ Goldie Hawn Chevy Chase Foul Play 1:30-3:35-5:40-7:45-9:50
★ SYLVESTER STALLONE PARADISE ALLEY (PG) 1:45-3:50-5:55-8:00-10:00
★ Midnight Express (R) 2:00-4:30-7:00-9:30

SOUTHTOWN MALL 447-3535 U.S. 27 SOUTH AT TILLMAN ROAD
The Mouse and His Child Sat & Sun Only! 1:30-3:30
WHO IS KILLING THE GREAT CHEFS OF EUROPE? (PG) Sat Sun 5:40-7:45-9:50 Weekdays 1:30-3:30-5:40-7:45-9:50
★ Tim Conway THEY WENT THAT-A-WAY & THAT-A-WAY (PG) 2:00-3:50-5:40-7:40-9:30

'Horseman' able but flawed

By Mike Geffen

"Comes A Horseman" is a good film that could have been great.

The film was made by a large group of talented, creative people who are responsible for some of the best films Hollywood has turned out. "Horseman" stars Jane Fonda, Jason Robards and James Caan. The director is Alan J. Pakula, and the cinematographer is Gordon Willis. You can't get much better than that, but the script could. The script is what makes "Horseman" fall short of being a perfect film, and turns it into a quality failure.

The script is by Dennis Layton Clark. This is his first script, and his inexperience is one strike against him. The major flaw with the script is that Clark has good, solid characters but doesn't pull them together. He leaves them dangling, so it's up to the actors to fill the gaps. The dangling makes most scenes seem flat and wooden. Another of Clark's flaws is that he is unsure about dialogue. The dialogue is lifeless and banal, but actors try to make the best of it.

Clark structures a plot that has potential, but he abandons it. The plot deals with an uneasy partnership formed between Ellie (Fonda) and Athern (Caan) to battle a powerful rancher named Ewing (Robards). It is an adequate plot, but Clark lets it fall because there is no dramatic tension. Clark obviously needs to go back to his textbook on script writing

Fortunately, the film has an excellent cast which pulls us out of the script's problems. Fonda has added another unique performance to her repertoire. Fonda's Ellie is full of fire and independence; determined, but tender. Ellie is an interesting character, and Fonda knows it. Jane's performance shows that she just keeps getting better and better.

"Horseman" is the best film James Caan has done since "The Godfather." Caan forsakes his macho image, and makes Athern a believeable character. He is perfect, right down to the twangy accent. Athern is a man who is sure about himself, but not sure about what he wants. Caan gives depth to Athern's situation, and makes the audience care for him.

Robards' Ewing is a villain of the mustache twirling variety, a villain we love to hate. Ewing is a man fighting two wars at once, and losing. Robards' performance shows this, and makes Ewing a human character.

The cast transforms Clark's cardboard characters and the camera surrounds them with magnificence. The genius on cinematographer Gordon Willis is apparent. His lens captures the beauty of the land Athern and Ellie are fighting for Vivid greens and steel grey clouds amid a deep blue sky dominate the settings. Willis photographs this lovingly and lushly, and the result is breathtaking.

Equally breathtaking is Willis' striking use of shadows. He uses shadows the way a painter does, to highlight and add a touch of mystery to a scene. Mystery is evident in the scene where Athern and Ewing meet for the first time. Athern is dimly lit, but Ewing is totally in shadow. The effect is chilling Willis' photography is one of the reasons to go see this film.

The director, Alan J. Pakula, does his best to overcome the script's faults, and with Willis' and the cast's help, he manages. Pakula is a director who goes from genre to genre with equal ease and precision. His direction in "Horseman" shows his usual skill, but he gets bogged down in the scenes between Ellie and Athern because of the horrible script. Pakula is a fantastic filmmaker, and one has come to expect quality films from him. "Horseman" is no exception, but he is hampered, and this hurts his direction.

"Comes A Horseman" is a case where talented actors, and a great director and cinematographer have nothing to hang their talents on. Their talents make "Horseman" worth seeing, but it's sad when the film could have been more. So much more.

Lines outside the tower

By SKIP BERRY

I'd like to begin this week's column with a rather long quote from Louis Untermeyer's book, THE PURSUIT OF POETRY:

It may be said that we inherited poetry from the universe. Creation was set in form and framed in rhythm long before man became a part of it...

Everything in the physical world—all energy and force—flowed in rhythm, in rise and fall, in measure and countermeasure. It flowed recurrently in waves—water waves, light waves, air waves. It never lost its rhythmical movement.

When man inherited the earth he could not help but respond to the sway of these rhythmic forces; he came to it with a built-in sense of measure. The universal balance was repeated in his body— in the beat of the heart, the rise and fell of the breath, the alternation of sleeping and waking, the moon-prompted menstrual periods. Everything in him was controlled by natural organic rhythms.

The poet speaks for his fellowmen when he verbalizes these rhythms...

And the poet is also subject to rhythms, not only in the form of his-her poems, but in the patterns of writing. I'm speaking, of course, of that dread disease of writer's block, the time in any writer's life when the desire's there, but the expression isn't. No matter how hard he-she concentrates, no matter how firm the discipline, no matter how urgent the deadline, the paper still remains blank, or ends up being filled with useless words and pointless doodles.

So what's to be done? I find myself in a difficult situation: call it karma, providence, destiny, fate, or chance; regardless of the cause, it is the effect that has to be dealt with. And my rhythms, physical, mental, spiritual, are the elements of my life responsible for my reactions. I may react well or badly according to my willingness and-or ability to tune in to my rhythms, to prevent the total barricading of my senses. I can accept a lapse in my drive in one area of my life as long as I remain sensitive to other areas and how I might use them to rejuvenate the listless one.

It is the same in the making of poems. Periods of time arise when the creative energy is impaired for any number of reasons, usually nothing immediately understandable. There aren't often immediate cures, either. But there is one thing I've learned for certain: panic never helps. I used to become anxious, developing an oh-my-god-I'll-never-write-again complex, until I lived through it a few times and found that that just wasn't true. Patience is definitely a virtue in overcoming writer's block.

Rather than wasting time on self-pity, it's an opportunity to explore. I generally read little poetry, but turn instead of essays, novels, short stories. I spend time outside, biking, running, gardening. I talk with people, or rather listen to them, absorbing new thoughts, feelings, ideas. I try to occupy my time in as useful a fashion as possible, lessening the amount of time I spend wondering when I'll start writing again.

And then it begins to return, usually gradually, a few lines here and there in my head, notes jotted down on the back of bank deposit slips or cash register receipts. Then there's a poem written after breakfast one morning, all at one sitting, no revisions necessary. There's an interest in a new book of poems, from which I draw inspiration to work again. There's a conversation with another poet who reads me a recent poem or two, starting the wheels back in motion.

So it goes, the block, until it comes again. And it will come again because it's part of the rhythm. I always survive, never certain why it happened, but glad to be done with it. Clarity is not, after all, a guaranteed product of any life cycle: not to know why something is doesn't nullify its existence, or its importance. And writer's block is an important means of discovering, time and again, the importance and the joy of making a poem.

British Isle music alive

By JAMIE THOMPSON

The resurgence of interest in "Roots" has created a movement in true traditional folk music, according to Mary Thuente, English professor.

"Folk Music of the British Isles and the United States," a performance sponsored by the Department of English and Linguistics, will feature folk music played on a traditional Irish harp and dulcimers. Part of the department's folklore program, the performance will be at 7:30 p.m. Nov. 14 in Kettler 146.

Professsor Thuente explained that music of the British Isles arrived in America with the first immigrants. The British, Irish, and Scottish settlers brought the musical heritage of their homelands with them to the new world. The influence of the British Isles' music is prominent in southern areas of The United States, such as Appalachia.

In the 20th century, modern popular music has also been influenced by the British Isles' music. Songs such as "The Riddle Song" (featured in the movie "Animal House" with Steven Bishop singing, "I gave my love a cherry..."), "Barbara Allen," and "Polly Von," recorded by Peter, Paul, and Mary, have enjoyed success in the past decade.

"Folk Music of the British Isles and the United States" will include the well known ballad "Greensleeves," and other selections such as "Black is the Color of My True Love's Hair," and "Shule Aroon (Johnny has Gone for a Soldier)."

The music will be performed by the Johnny Appleseed Dulcimer Players and Nancy Morse, a Civic theatre harpist. Patrick O'Riordan, who made the hand carved Irish harp and many of the dulcimers, will also perform and sing the vocals.

Student directors gain experience

By JAMIE THOMPSON

"The play belongs to the students from start to finish," said Dan Cashman of the PIT student directed one-act plays.

Two evenings of plays directed by advanced theatre students will be presented Nov. 17 and 18 at eight p.m. in the PIT theatre.

The directors are members of the directing class, the most advanced program offered by the theatre department. Students must have had two semesters of acting and additional technical classes such as stagecraft and lighting.

This year's program of six one-act plays includes "The Ladies Should Be in Bed" directed by April Bennington and written by Paul Zindel, who also wrote the popular Broadway play, "The Effect of Gamma Rays on Man-in-the-Moon Marigolds." An absurd comedy, "Shubert's Last Serenade," written by Julie Bovasso, will be directed by Rob Mishier.

Cashman, who teaches the directing class, encourages students to choose one-acts from the last 20 years. "There have been many excellent one act plays written in recent years," he said.

"Theatre audiences are not familiar with one-act plays," Cashman stated. "Commercial theatre, such as Broadway, only presents full-length productions."

The plays' casts are a cross-section of IPFW students and community amateurs. The one-acts can provide valuable experience for a beginning actor or actress, according to Cashman. But the student directors perhaps benefit most from the unique format.

"A director's work is very much misunderstood. He or she works with human beings, space and time," Cashman explained. "The director also has a wide range of responsibilities. A director works with equipment; it takes a certain amount of technical and mechanical aptitude. On top of that," Cashman added, "They need literary and artistic sensibilities. Choice making is one of the director's skills.

"The only task more difficult than training directors is training playwrights," he concluded.

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Spikers close best season

By SARAH MILES
JAN DOWLING

When the red and white uniforms came off for the last time Saturday night the IPFW women's volleyball team had plenty of reason for pride.

Though they lost the district championship to Huntington in the final round of play, they ended the season with a 26-6 record, the best in the team's history.

In the opening round of the double elimination tournament, St. Francis fell victim to the Tuckers in two straight games, 15-6 and 15-3.

Continuing play in the winners' bracket, the women crushed Manchester, 15-4 and 15-7, to avenge an early season loss to the Trojans.

The Tuckers first loss of the day came at the hands of Indiana Tech, defending state champions. They were dropped in a tough match, 11-15 and 8-15.

Tech's victory nailed down top honors in the winners bracket of the district, and gave them the right to compete in the state playoffs.

IPFW then dropped into the losers bracket where they battled with Huntington for the second berth in state-level competition.

The Tuckers captured the first game of that match, breaking a 10-10 tie to win 15-12. But the Foresters outlasted them through the final two games, winning 16-15 and 9-15, and the season was over for the Fort Wayne women.

"We played well all the way through (the district) until Huntington," said coach Peggy Voisin. "We have nothing to be ashamed of. But we were mentally and physically tired, and we committed some errors that cost us the match."

Before the district, the women closed their regular season with strong victories over Tri-State, St. Marys and Taylor.

"We improved skill-wise," said Voisin, looking back over the season. "Our offense began to blend and our defense really picked up. We have a lot to be proud of."

Sophomore Julie Roeskurm slames the ball down the throats of two Manchester players during action Saturday in the district volleyball tournament as Sally Klotz watches. The Tuckers trounced Manchester 15-4 and 15-7, before losing out to Huntington in a close match in the final round. (Photo by Sarah Miles)

Lallo explains Komet streak

The Fort Wayne Komets Hockey Team this year has made "The best start I've ever seen a team get off to," in the words of Coach Moore Lallo.

The Komets had won eight straight games, the last a victory over the Toledo Goaldiggers Saturday, and were only one game short of tying the International Hockey League record.

But they met their match Sunday at Grand Rapids where they were blasted 8-1, ending their remarkable streak.

"Grand Rapids was geared up to beat us, just as any underdog team is geared up to beat any winning team," says Lallo.

In reference to the team's eight game streak, he added, "I prepared my players in training camp for the first game. They learned my system very quickly, and we caught the older teams off guard by getting into shape faster with a younger team."

Leading the new host of young Outsiders is 20-year old Gerry Minor, who joins standouts such as Al Dumba, Robbie Laird, and Terry McDougall.

Dealer prep can be pitfall

Buying a new car can be quite an experience and some charges you hadn't figured on can make it frustrating.

What does the salesman mean when he says "plus dealer prep"? This term seems to have as many explanations as there are car dealers. One dealer may set charge you while another may get several hundred dollars for dealer prep.

Generally there are two instances where this practice may cause raised eyebrows.

If a salesman has cut the price of a car so low that the dealership stands to make a very small profit, he might tack on a dealer prep charge. Generally the salesman won't mention it until the last minute. If perhaps the car is a popular model the dealer might charge list price or over. Should the apprehensive customer inquire about the overcharge, dealer prep provides a convenient excuse.

If you're looking at a new car, it is important to find out at the very beginning whether dealer prep is included in the "suggested list price". The salesman may claim that the price he has quoted you includes a beefy prep fee added to the list price.

It is also helpful to know if the factory is reimbursing the dealer for dealer prep work done. If so, the dealer is getting paid twice.

"Pre-delivery service" which is generally included in the suggested list price, is a phrase applied to mechanical prepping on foreign cars. Toyota includes its pre-delivery service in its suggested list but cosmetic prep is separate. Datsun includes pre-delivery service in its suggested list price for the 280Z but does charge for destruction and hauling.

"Handling" the cosmetic prepping, includes cleaning the car inside and out, and taking the plastic off the seats. Actually, it's nothing you couldn't do yourself by going to a car wash and saving some money.

Most dealers of domestic cars include mechanical and cosmetic prep in dealer prep, but include such things as "reconditioning" and "handling."

GM includes the fee in its suggested list price.

If Ford includes the prep in their list price, they don't indicate it on their window sticker.

Most dealers feel that these types of charges are legitimate for the work done on these expensive pieces of machinery.

You can't be sure what prep fee the dealer will charge and you're ready to sign the contract.

Be careful. Be wary. Check for yourself and see if the prep charge is mentioned in the window sticker. If you know the prep is included in the sticker and the salesman tries to recharge you for it, jump him.

Get him to total everything...everything! Then get the quote in writing.

If there is something you don't understand, don't hesitate to ask. And if the salesman is pushing a bunch of questionable figures at you, go shop across town.

Callout: Hockey

Any student who is still interested in the Hockey Club Program should sign up in the Athlete Office on the second floor of the Student Union. Seven players have now signed up, but many more are needed.

Realogue

(Continued from Page 2)

something for kids, something to be outgrown. They are almost sure to follow your example. Then when they are grown they will remember religion as something their parents used to get them out of the way for an hour or two a week.

Any combination of these five techniques, or a really persistent application of any one of them, is bound to make people break out in a rash at the mention of God. The wonder is not that theophobia exists. The wonder is that it is no more rampant than it is. Something really Good must be at work keeping the contagion from spreading. There is a lot of open-mind-edness about. That, by the way, is the antidote.

SPECTATOR FOOLS POLICE

Police in Oakland, California were embarrassed recently after spending two hours trying to flush a gunman from his house.

After firing 10 canisters of tear-gas in the building, the cops discovered that the suspect had somehow sneaked out of the house. He was found standing right next to the police, urging the person inside to surrender. The suspect, Charles Daly, was taken to a hospital for psychiatric treatment.

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